

ART DECO

GRAPHIC DESIGN BETWEEN THE WARS

BETWEEN THE WARS

Italian Art Deco: Graphic Design between the Wars is a unique survey of commercial design in Italy during an extraordinary period of creative vitality and political turmoil.

Featuring many design motifs that have never before been published in the United States, *Italian Art Deco* offers an exquisite showcase of modern Italian graphic design, known for its bold typography and streamlined imagery. This book also reveals the Futurist influence on commercial Art Moderne, while examining how such individualistic work could flourish under a ruthless fascist regime between World Wars I and II.

Grouped by subject and reproduced in either color or black-and-white, the more than 500 designs, including trademarks, labels, posters, packages, calendars, and book and magazine covers celebrate a wide range of Italian products, while bringing to light the often chilling images and symbols of political propaganda.

Perfect for graphic designers, design students, art history buffs, and lovers of Italian ephemera, *Italian Art Deco* is a colorful examination of how a brief artistic movement has contributed to an enduring national style.



CHRONICLE BOOKS

SAN FRANCISCO

I T A L I A N



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G R A P H I C D E S I G N



C H R O N I C L E B O O K S

& L O U I S E F I L I



B E T W E E N T H E W A R S



S A N F R A N C I S C O

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Italy's applied graphic art of the twenties and thirties was exemplary in Europe for its persuasive power. A synthesis of avant garde and vernacular styles reflecting the political and cultural revolutions of the age, Italian graphic style was at once raucous and elegant. While it rejected a great artistic heritage, its roots dug deep into the past.

The *Risorgimento*, or second Italian renaissance, climaxed in 1861 when King Victor Emmanuel II, with the help of guerrilla leader Giuseppe Garibaldi, conquered and unified most of the Italian peninsula's independent city states. But even as Rome was not built in a day, Italy did not mature into statehood overnight. The trappings of nationalism developed slowly, as did an Italian graphic style, which, despite Italy's legacy as the cradle of European humanist art, took shape as a melange of foreign influences until the early twentieth century, when a national identity was forged out of modern art.

Italy's typographic heritage (the Roman letter, the model for the Western world's most significant typefaces, was originally derived from carved inscriptions on the Trajan column, A.D. 114) exerted little obvious influence on the direction of Italian graphic art and design during the late nineteenth century. Rather than build upon the classicism of fifteenth-century Venetian printers or the elegance of the eighteenth-century typographer Giambattista Bodoni, whose *Manuale Tipografico* (1788) was a guide to modern letterforms, Italian typographers and graphic artists turned their attention to French trends, like Post-Impressionism

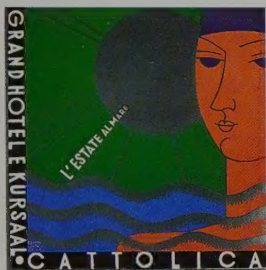
and Art Nouveau. The latter was known in Italy as Stile Liberty, and by the turn of the century this "floreated madness" had pervaded Italian design and architecture.

By the early twentieth century Milan was a crossroads of culture, commerce, and industry. Graphic artists from all over Europe traveled and worked there. Likewise, Italian artists visited the capitals of European modern art — Paris, Berlin, and Vienna — and carried home the Belle Epoch's most emblematic posters and periodicals. Europe's premier art, culture, and satire journals such as Munich's *Jugend* and *Simplicissimus* and London's *Studio* influenced a shift in Italian advertising art from nineteenth-century romantic illustration to twentieth-century objective imagery. These styles also were embraced in response to Italy's late change from an agrarian (and craft-oriented) economy to an industrial one, precipitating the development of commercial markets in Italy and abroad. Around 1900 "the first posters completely designed and composed by Italian artists appeared in Italy," wrote N. G. Fiumi, a critic for the English magazine *Commercial Art*. "It is, therefore, not [inappropriate] to say that Italy was one of the last important countries to make use of artistic advertisements." Italy's graphic artists borrowed visual languages as an expedient way to promote Italian products. Yet mimicking European styles was also a step toward developing an indigenous Italian one.

Among the progenitors of modern Italian graphic identity, Leopoldo Metlicovitz (1868–1944) and Adolfo Hohenstein (1854–unknown), both foreign



FIERA DI TRIPOLI
Advertising stamp for fair
1936



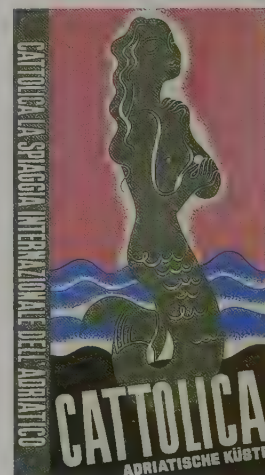
CATTOLICA
Advertisement for
summer resort, c. 1935

born Italians, became masters of the "new manifesti" with styles that drew upon lyrical heroism and organic decoration. As skilled realists they turned the commonplace into allegories: an automobile poster did not show a car but personified speed; a department store ad did not show a garment but celebrated universal beauty. Although their personal styles developed away from French Art Nouveau, they were nevertheless rooted in the aesthetics of the Belle Epoch. Conversely, one of Italy's early modern innovators, Leonetto Cappiello (1875–1942), assimilated his European influences (i.e., Cheret and Lautrec) so well that he might be considered the pioneer of an Italian style. Born in Livorno, Cappiello lived and worked in Paris where he mastered the revolutionary concepts of space and dynamic composition being introduced into French painting. An acerbic caricaturist, he manipulated comic figures that embodied the ideals or essence of a product. Equally influential was Marcello Dudovich (1878–1962) who, though born in Trieste, spent most of his working life in Milan where he practiced a type of Art Nouveau that combined exquisite draftsmanship with elegant styling. His posters of men and women in monumental poses bolstered the identities of such major Italian businesses as La Rinascente department store, Pirelli tires, and Borsalino hats. Another graphic artist of the twenties to contribute to the Italian identity, Marcello Nizzoli (1887–1967), was known for his classically inspired posters for Campari and others. About Nizzoli, N.G. Fuimi commented in *Commercial Art*, "I believe that the reasons for his success are to be found in the fact that he does not borrow from his

contemporaries, but seeks all his inspiration from our great artists of the past, interpreting their aims with modern feeling."

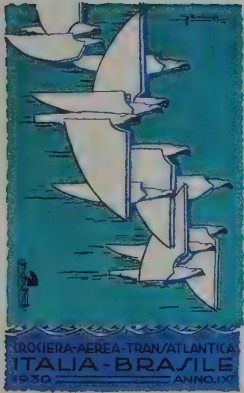
This could be said about many of the leading names in Italian graphic art who reconciled their heritage with the modern. Not all Italian artists, however, were so responsive to their times. The movement known as "Novecento," which began after World War I under the influence of poet and would-be dictator Gabriele D'Annunzio (1863–1938), recalled the grandeur of ancient Rome in literature, painting, graphic art, and architecture. Novecento attempted to mythologize Italian history, and its exponents did succeed in creating a distinctly Italian design style by falsifying tradition. The result was pretentious art. Although Italian commercial art of the teens and early twenties was dominated by Stile Liberty and later Novecento, inventive practitioners tried the contemporary styles being unveiled throughout post-war Europe. The new graphic style known as Art Moderne (or Art Deco, a term coined in the sixties as a contraction of the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris), is referred to by historian Bevis Hillier as "the last of the total styles." A broad-based aesthetic, Art Deco was a synthesis of ancient Greek, Egyptian, and Mayan decorative motifs, Cubist painting, and Machine Age symbols. After 1925 it became the dominant design trend in virtually all the industrialized nations as applied to a wide range of products and forms.

The Italian hybrid of Art Deco graphic design was the offspring of two



CATTOLICA
LA SPIAGGIA INTER-
NAZIONALE DELL'
ADRIATICO

Advertisement for
vacation resort, 1933
Erberto Carboni



CROCIERA AEREA
TRANSATLANTICA
ITALIA - BRASILE
Poster for airline, 1930

volatile parents: Futurism and Fascism — with consumerism serving as its stabilizing grandparent. Futurism, one of the twentieth century's earliest avant garde art movements, was founded in 1909 by F.T. Marinetti, a writer, poet, and painter, whose self-professed mission was to "challenge inertia" through perpetual disruption of the status quo. In poetry this meant replacing conventional verse with explosive rhythms and rhymes (in what he called *parole in liberta* or "words in freedom") that mimicked the sound of machines and weapons. In art this required destroying traditional notions of space and composition in order to express the dynamism of technology. And in typography this resulted in obliterating any semblance of classical symmetry on the printed page. "I am beginning a typographical revolution," wrote Marinetti in one of the movement's many hyperbolic manifestos. "My revolution is against the so called 'typographic harmony of the page,' which stands in direct opposition to the changes of style, moods, etc., which are typical of the style in which the page has been written. That is why we will use three or four different ink colors in the same page, and up to twenty different typefaces when needed." Many of the typefaces used were drawn from seventeenth-century specimen sheets, indicating that even the revolution in design could not be effected overnight.

Like the Futurists, the Italian Fascists were dedicated to violently attacking the ruling monarchy and bourgeoisie who, in the wake of World War I, were accused by nationalists of having sold out the nation to foreign powers. Both

groups — Futurist and Fascist — were committed to social revolution and *Italianismo*. While Marinetti used art (often in concert with bombastic demonstrations) to propagate his vision, Benito Mussolini, a former socialist who switched allegiances to lead the Fascist party, used brute force in terrorizing his opponents. Though not always in agreement, Futurist and Fascist movements literally marched to the same drum in 1919 when they fought in the *Fasce di combattenti*, illegal paramilitary bands who fomented unrest.

The Fascist revolution succeeded without bloodshed when, in 1922, King Victor Emmanuel II succumbed to the threat of a Fascist march on Rome and invited Mussolini to become premier. Many Italians initially viewed Fascism as a first step towards ousting “old mummies and rotten figures,” and so youthful Futurists threw their support behind the new regime by publicizing it in their periodicals, posters, and books. Marinetti held advertising in high regard, and saw its conventions as an effective way to propagate the Futurist faith, hence much of Futurism’s early propaganda was presented in traditional formats. “Marinetti understood the power of advertising,” wrote a critic, “which must reach people at every depth and height, excluding nobody from the social landscape.” Futurists, however, took a more radical step: rather than products they sold ideas — an unprecedented use of advertising that required unprecedented approaches. Soon the Futurists began playing with graphic form. The results were anarchic compositions and symbolic letterforms.



GIORNATA DELL'ALA
Postcard for air show, 1931
Ver

Advertising techniques were adopted for use in other European avant garde movements during the 1920s. Dutch De Stijl, German Bauhaus and Dada, and Russian Constructivism all followed Marinetti's lead. All published self-promotional literature, designed books, and subsequently influenced radical changes in mainstream design practices. Nevertheless, these movements were kept out of the mainstream. The Constructivists played a role in the Soviet propaganda machine until they were superseded in the late 1920s by Stalin's Socialist Realism. The Futurists were favored as long as they concentrated on Mussolini's key objective, the creation of a Fascist image, but their vehement attacks on Italian traditions made them a thorn in the side of most Fascists, many of whom preferred Novecento. One member of the ruling council attacked them as "nothing but a group of poor little students [who] ran away from Jesuit school, who made some noise in the nearby woods and then had to be brought back home by [their] guardian."

TRIENNALE
D'OLTREMARE
Poster for nationalist
celebration, c. 1940
Cella



Despite the Futurists' devotion to industry, they were held in contempt by industrialists. With few exceptions, most Futurist advertising was used either as self-promotion or by adventuresome companies. "It is easy to imagine how the Futurists, considering themselves as the first and most audacious apologists of industrial society, must have encountered a certain frustration . . . for not having been fully used by the fields of applied arts and industry," wrote Claudia Salaris in *Il Futurismo e la Pubblicità* (Luptetti & Co., 1988). Indeed it was a struggle to convince business that these unprecedented approaches were advantageous. One

supporter of Futurist design wrote about the need to influence Italian business this way: "It is necessary to force the industrialists to understand that a good poster and a good concept [must] generate . . . from the very modern brain of new men — everyone of them full of the dynamic and fast mechanism of our time, and capable of the most daring experiments of color and design." In the end, certain Futurist aesthetics were imitated by non-Futurist designers.

Image was the heart of Fascist politics, and graphic design was its backbone. Mussolini often became an art director when in detailed memoranda he criticized subordinates for their poor use of type or the placement of banners and posters. Yet in the early years of his regime he allowed artists leeway in the development of a Fascist style — hence the coexistence of Futuristic, Art Moderne, and Novecento approaches in art and architecture. "We must not take advantage of our heritage from the past," wrote Mussolini. "We must create a new heritage to be connected to the old one, creating a new art, an art of our times, a Fascist art." Ultimately, however, compromise came, at the expense of the avant garde when the dynamic aspects of Futurism were incorporated into an Italian Art Deco.

For a regime that promoted a cult of youth, the streamlined — or futuristic — aspects of Art Deco were the perfect vehicle for mythic depiction, and the airbrush was the best tool for achieving blemish-free effects. Art Deco expressed romanticism in its smooth surfaces and monumentalism in its rectilinear forms. Deco depictions of Fascist blackshirts made thugs look snappy and stylish. Even



CALZA LA D
Poster for stockings, 1932



LE STRADE STATALI
D'ITALIA

Road map, 1934
E.V. Testi

the faces, the charged emblem of the Fascist regime taken from ancient Roman iconography, was often streamlined through Art Deco conceit to symbolize the futuristic ideals of the party.

Italian Art Deco was not only manifest in political imagery but was propagated through design and printing trade journals and exhibitions aimed at designers working for industry and commerce. In the late twenties the Futurists did their best to influence these designers through manifestos like "Futurism and Advertising" (1932), by Fortunato Depero (1892–1960), Futurism's most dedicated advertising designer, who asserted that "the art of the future will be mainly advertising." Ambitious exhibitions of publicity were common; at the 1928 Futurist Festival, Enrico Prampolini designed an advertising pavilion. Other periodicals used to propagate modernity included Milan's *L'Ufficio Moderno – La Pubblicità*, which critiqued the latest design trends. *Graphicus*, published in Turin at the same time, was moderately progressive in its attempts to reconcile the Modern and modernistic. Beginning in 1937 the Fascist Syndicate for Advertising published *La Pubblicità d'Italia*, which set standards that indicated a preference for the modernistic over the Modern, but gradually programmed a stylistic shift toward Fascist realism. In contrast to official Fascist preferences, *Campo Grafico*, a decidedly progressive technical review, started in 1933, was rooted in Bauhaus principles and proffered a distinctly rationalist method (marking the ascendancy of the graphic designer over the painter) that became dominant after World War II.

Campo Grafico promoted a canon of composition consistent with the New Typography and “a mechanical art for a mechanical age” (i.e., photographs should replace painting), but action was taken by only a few intrepid designers, most notably in the layouts of the architecture magazine *Casabella*, or practiced by the members of Milan’s Studio Boggeri. By the mid-thirties, mainstream Italian graphic design was ostensibly modernistic; it remained image-oriented and display types influenced by Futurism were common, including hand-drawn letterforms that accentuated the improvisational.

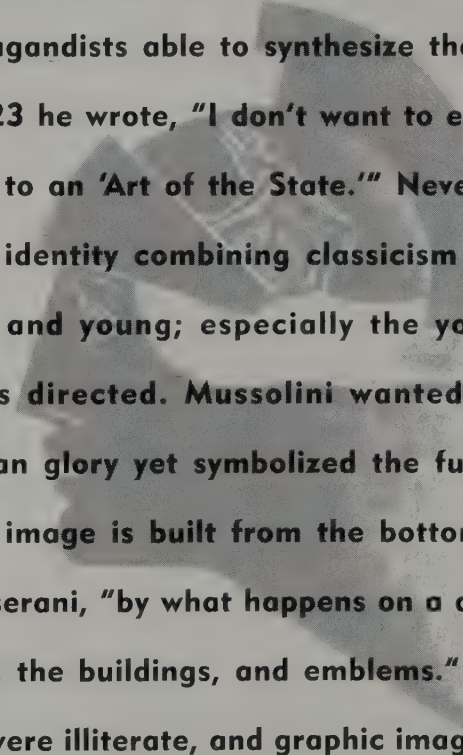
The evolution of Italian Art Deco from Futurism and Art Moderne took a decade or so to achieve, reaching its peak around 1939 when the demands of Mussolini’s imperialism and the looming war forced a shift in design policy to decidedly unambiguous propaganda. Art Deco, perfect in peacetime for lulling Italians into a false security, and into accepting Fascism as a benevolent regime, was inappropriate when Mussolini demanded sacrifice and discipline.

From the beginning the Nazis forced all German artists to conform to rigid National Socialist standards, while the Fascists tolerated design pluralism as long as the symbols of the regime were not violated. What distinguishes Italian graphic design between the wars from other totalitarian countries was a modicum of individuality. In the final analysis, Italian Art Deco — futuristic and raucous, classic and monumental, humorous and hyperbolic — represented the spirit of the era, and all its contradictions.



FIERA DI VIENNA
Advertising stamp for fair
1936

PROPAGANDA
ANTITUBERCOLARE
Poster for tuberculosis
prevention, c. 1934
Latin



The radical agendas of Constructivism and the Bauhaus caused Stalin to end one and Hitler to close the other. Mussolini did not suppress the Futurists but reconciled the needs of his regime with their value as visual propagandists able to synthesize the avant garde and modernistic. In 1923 he wrote, "I don't want to encourage anything that can be similar to an 'Art of the State.'" Nevertheless he understood that a Fascist identity combining classicism and modernism would appeal to old and young; especially the youths at whom Fascist mythology was directed. Mussolini wanted a Fascist image that reflected Roman glory yet symbolized the future. "He grasped intuitively that an image is built from the bottom up," writes historian Gian Paolo Ceserani, "by what happens on a day-to-day basis — with the road signs, the buildings, and emblems." In 1921 thirty percent of all Italians were illiterate, and graphic images were the most effective way of addressing them. Mussolini saw Italians as "political consumers," and as Fascism's "creative director" he controlled their behavior through slogans and symbols.





IL LIBRO DELLA II^A CLASSE

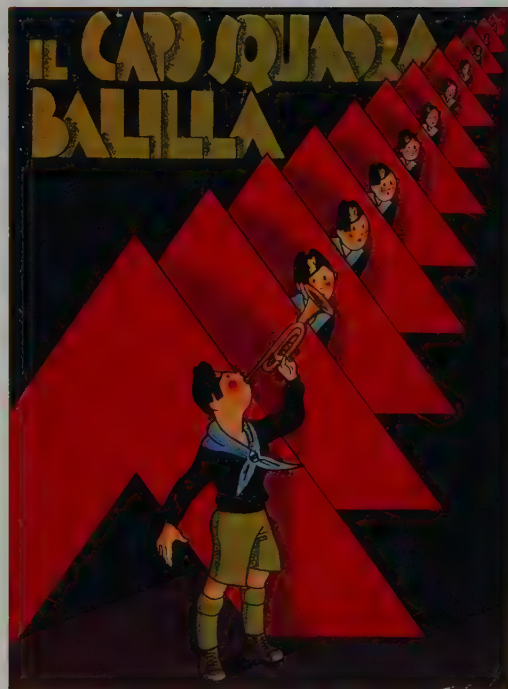
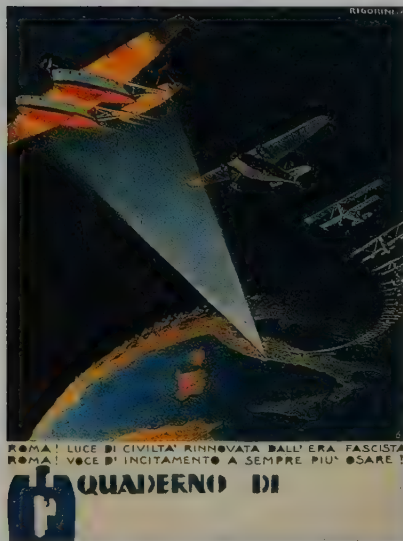
Textbook cover, 1932

Mario Pompei

QUADERNO

Notebook cover, c. 1939

A. Rigorini



IL CAPO SQUADRA BALILLA

Cover for Fascist youth handbook, 1935

Zedda



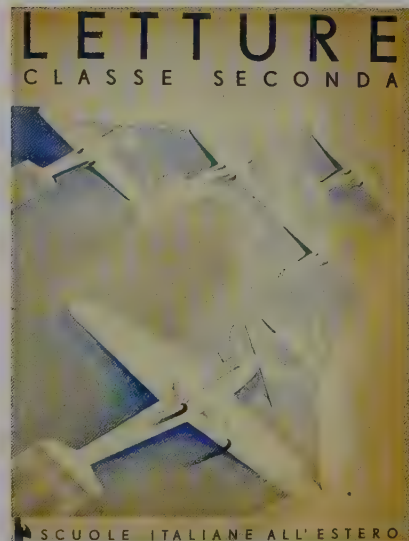
STORIA E GEOGRAFIA

Textbook cover, 1933

LETTURE CLASSE SECONDA

Textbook cover, 1932

Angelo Della Torre



SCUOLE ITALIANE ALL'ESTERO

MACEDONIA

EXTRA

*"La sigaretta di gran
clavè, squisita mi-
scela di tabacchi
orientali."*



MACEDONIA
Cigarette advertisement,
c. 1935

ALLA A - DELLA Z
Textbook pages, 1935
C.V. Testi

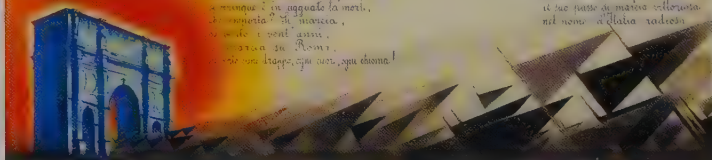
fascio

Sei nel grande destino d'Italia
hanima che avanza:
fatta che sfamga
il suo passo di guerra vittoriosa
nel nome della Patria radice.

Un giorno a fumare
su tutti le strade
vicine e lontane
la giovinezza si mette
con cuore guerriero
dritto il suo conchellare
con Roma: ten chiusi le porte
e menqua: in agguato la merli.
Si comincia il lavoro,
si sente il son d'anno,
si sente la Roma,
che è con i trapi, qui con, qui chiama!

In un'ora con la storia
on'era quella di gloria,
e Roma la marcia fatale
nel suo dominio vittorioso
nel sole ripresi,
aperte le strade del mondo
per l'ora, per mare, per cielo profondo.

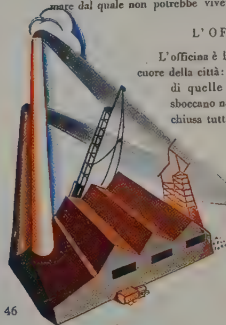
Il fascio sale nel proprio destino.
fiamma che avanza,
fatta che sfamga,
il suo passo di guerra vittoriosa
nel nome della Patria radice.



Le donne ed i bambini attendono sulla
riva il ritorno dei pescatori e fanno festa
alle coste di pesce che sembrano coline d'oro
e d'argento: oro ed argento che non arri-
chiscono però il pescatore. Egli resta povero,
ma ama il suo duro lavoro, la sua barca ed il
mare dal quale non potrebbe vivere lontano.

L'OFFICINA

L'officina è lontana dal
cuore della città: sta in una
di quelle strade che
sbocciano nei campi. È
chiusa tutt'intorno da



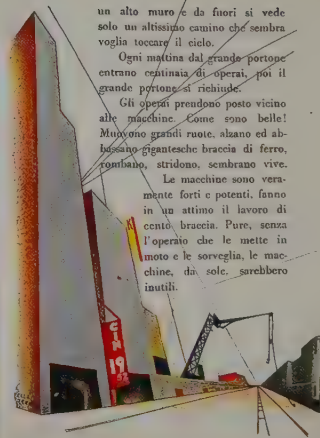
46

un alto muro e da fuori si vede
solo un altissimo camino che sembra
voglia toccare il cielo.

Ogni mattina dal grande portone
entrano centinaia di operai, poi il
grande portone si richiude.

Gli operai prendono posto vicino
alle macchine. Come sono belle!
Muovono grandi ruote, alzano ed ab-
bassano gigantesche braccia di ferro,
ronfano, stridono, sembrano vive.

Le macchine sono ver-
mente forti e potenti, fanno
in un attimo il lavoro di
cento braccia. Pure, senza
l'operaio che le mette in
moto e le sorveglia, le mac-
chine, da sole, sarebbero
inutili.





GIOVENTÙ FASCISTA
Magazine cover, 1932

GIOVENTÙ FASCISTA
Magazine cover, 1931
Cesare Gobbo



GIOVENTÙ FASCISTA
Magazine cover, 1932

GIOVENTÙ FASCISTA
Magazine cover, 1931
Cesare Gobbo

ANNO X OND
Poster for athletic
competition, 1932
G. Pessani



MOSTRA DELLA
RIVOLUZIONE FASCISTA
Exhibition catalog cover, 1933





BONIFICA INTEGRALE

Book illustration, 1932

A. Calzavara

CONTRO LA TUBERCOLOSI

Diploma, c. 1938

Giuseppe Latini



OPERA BALILLA

Report card, 1944

**RICOSTRUZIONI
ZONE DI GUERRA**

Book illustration, 1933

A. Calzavara





**MOSTRA DELLA
RIVOLUZIONE FASCISTA**
Exhibition poster, 1933
C.V. Testi



MOSTRA NAZIONALE DEL GRANO
Exhibition poster, 1932
Marcello Nizzoli

C.V. TESTI

CAMPO MUSSOLINI

Exposition poster, 1932

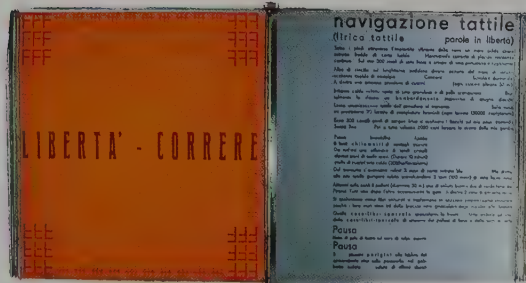
C.V. Testi



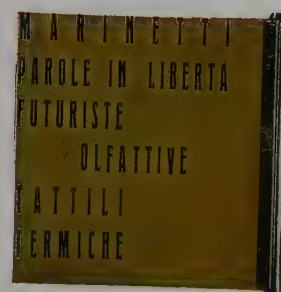
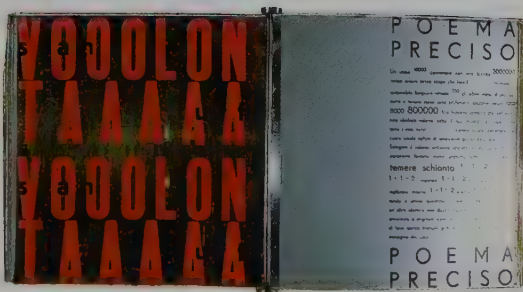
Italian culture between the wars was not rooted in the artistic heritage of humanist art and architecture from the Renaissance, but developed out of twentieth-century rebellion. Throughout Europe modernist vanguards were attacking archaic political, social, and cultural institutions. No movement was more fervent than the Italian Futurists and their attacks on timeworn ideas. Speed symbolized progress; and the engine became the icon of rebirth. The Futurists devised new images and graphic forms to represent a cultural vision that was inextricably wed to their social one. Marinetti believed in "life as art," the total integration of day-to-day reality and the creative process. Hierarchies imposed by the old cultural elite, targeted for destruction, were to be replaced by social equality: "To communicate [efficiently] it is necessary to talk to the masses, not just the individual." This maxim, promoted in the "Futurist Reconstruction of the Universe" (1932) was perpetuated in periodicals. Yet despite their sincere attempts, what the Futurists called mass art was not necessarily consistent with what the masses needed or wanted.

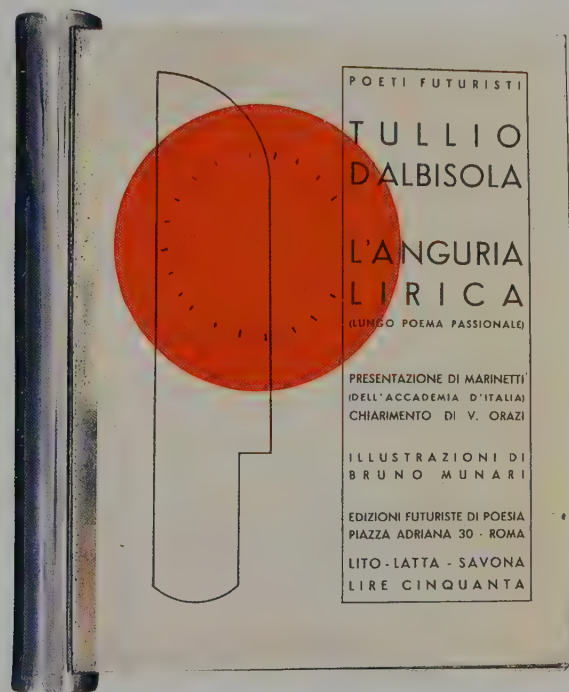
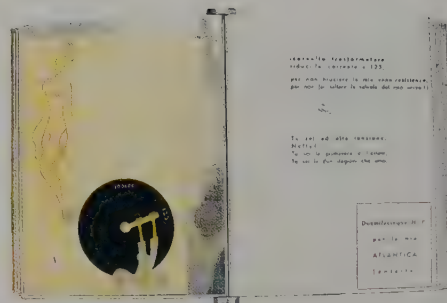
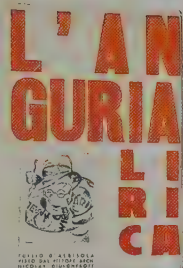
NUOVO TEATRO
FUTURISTA
Theater poster, 1924
Fortunato Depero



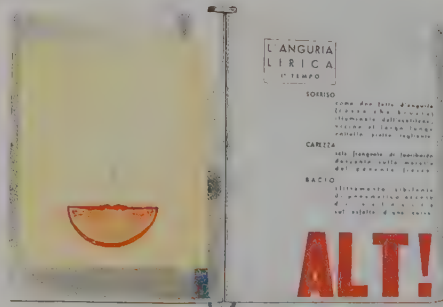
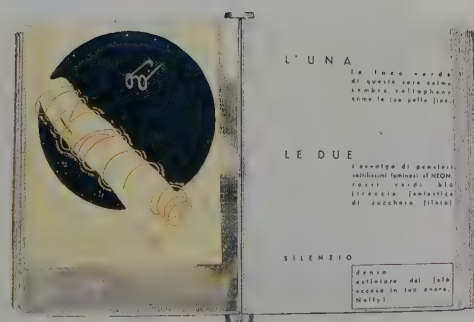


MARINETTI: PAROLE
IN LIBERTÀ FUTURISTE
Book cover and inside pages, 1932
Tullia D'Albisola





TULLIO D'ALBISOLA
 Book cover and inside pages, 1934
 Bruno Munari



Enrico Prampolini



(Parole in libertà).

NONO

NON

MANI

NN

del
NO
le

perlaceo
lentissimo
paziente
mite
unilissimo

S P I L L

ziggzag scivolare NO

GIOGAIA PUNTA

geometria irritata della temperatura algebra dei globuli rossi caloriferi delle vene
15° sotto zero SALIRE affondare nella neve ricordo nostalgico di un ermellino caldo
per equilibrare la ghirba bisogna che essa tocchi la schiena del 1° portatore il nodo
del ramo di faggio scava il suo bruciililiiiiore chirurgo nella miaaaaaaia clavicola che si
snoda per continuare il ritmo CIC CIAC CIAC CIAC FLIC FLAC FLAC CIACFLAC
l'acqua nella ghirba trascinare a destra a sinistra a destra a sinistra contro tempo
ritmo di danza (zoppo rosso acre sgangheratissimo feroce) per disturbare il ritmo incrociato
dei piedi uno due uno due FLIC CIACIAC due passi a destra CIC FLACIARE
uno a sinistra quasi scivolare peso del mio bacino a sinistra attrazione del suolo
potessi andar carponi scivolare NO la mia spalla destra rigipia a volo la mia gamba sin-
istra che fugge equilibrio meglio salire che scendere scivolantissime mammelle
dure del sentiero verso la sua morbidissima spalla nuda (acre roseo lacerante vellutato)
le scarpe del 2° portatore fanno da freno peso dell'acqua schiacciato sulle spalle del
1° portatore potessi appoggiare il ramosell'altra spalla morililiore di dolore

**Turn
Turn**

schrapnel
inatteso

SSOME

SCOSSONE ATMOSPHERIC

tra le braccia tra le gambe per passare fra di esse fluido bo gelato 38 anguille di ghiaccio ororararirilli RAAAAAaricore VRILIL VRILIL VRAMAaaar equilibrio

Alti non scivolare scivola NO ferita lgrloria orrore della sinovite

Cambiare di spallaaaaa I Avanti CIC CIAFLAC CIC CIAFLAC CIC CIAFLAC

Per l'Italia si può far questo ed altro (Gli Alpini cantano:) il comandante

del sesto alpini incomincia a shoombardar

dan

Turn
Turn

**Turn
Turn**

Sum

THURSDAY
TELEVISION

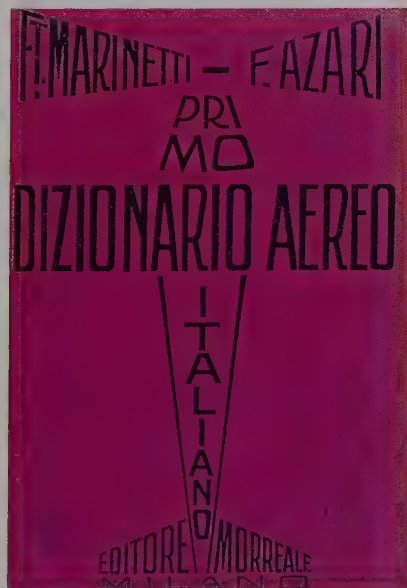
UNO - DUE UNO - DUE
UNO - DUE UNO - DUE
IF CIAF CIC CIAC CIAAFLAAC

F. T. MARINETTE



STILE FUTURISTA
Magazine cover, 1934
V. Pozzo

DIZIONARIO AEREO
Book jacket, 1925



SCATOLE D'AMORE
BY F.T. MARINETTI
Book cover, c. 1932
Ivo Pannaggi



NOI #1
Magazine cover, 1923
Enrico Prampolini

FUTURISMO
Newspaper front page, 1933





MODERNISSIMA
Catalog cover, 1920
Marcello Nizzoli

ASSOC. UNIVERSITARIA PARMENSE
Calendar, 1926
Erberto Carboni



IL MIO & IL TUO
Sheet music, 1930
Bonfanti



1931
Calendar
G. Acquaviva

ALMANACCO ITALIANO
Almanac cover, 1934





ESTATE MUSICALE
MILANESE

Advertising fan, 1939



BERTELLI
Calendar, 1937
F. Romoli



GLOMERULI O GOCCE RUGGERI
Calendar, 1935
G. Guillermaz



BERTELLI
Calendar, 1932



BERTELLI
Calendar, 1936



COLLI FIORITI

Calendar, 1933

Alfredo Cavadini



OPSO PARMA

Calendar, 1932

Erberto Carboni



BERTELLI

Calendar, 1939

F. Romoli

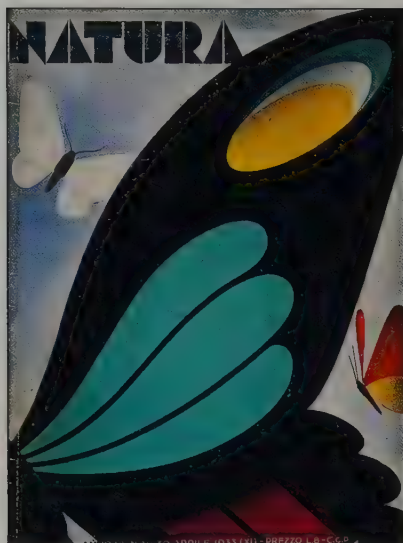


TENDENZE SPORTIVE

Calendar, 1935



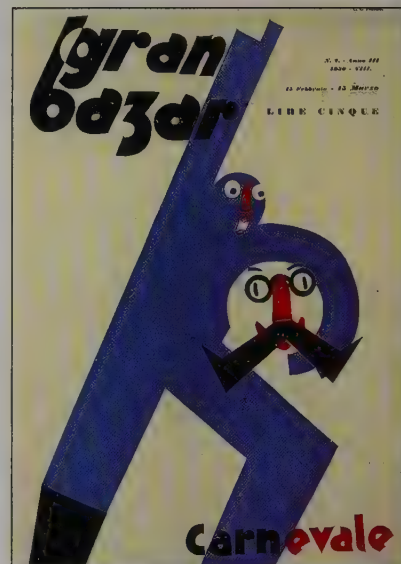
LA BORSA
Magazine cover, 1936
Mario Sironi



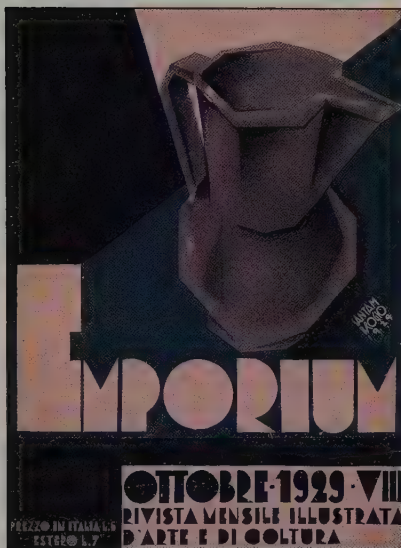
NATURA
Magazine cover, 1932
Paolo Garretto



**IL GIORNALINO
DELLA DOMENICA**
Magazine cover, 1929
B. Ottonelli



GRAN BAZAR
Magazine cover, 1930
Lucio Venna



EMPORIUM
Magazine cover, 1929
Santam Brogio



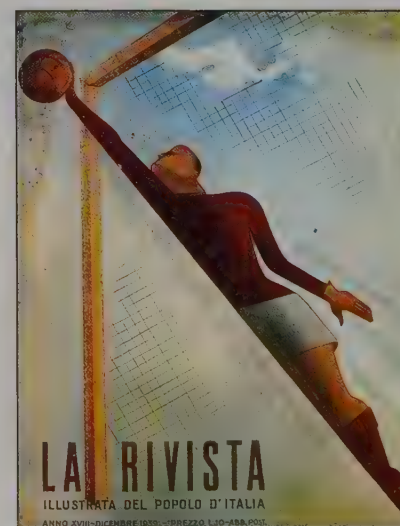
SECOLO XX
Magazine cover, 1928
Tio



EMPORIUM
Magazine cover, 1928



LA RIVISTA
Magazine cover, 1933
Fortunato Depero



LA RIVISTA
Magazine cover, 1939
Paolo Garretto



SEGNILIBRI
Bookmarks, 1930s





LA CITTÀ DI ABACO

Children's book (front and back cover), 1928
Antonio Rubino



L'ARCO DEI SETTE COLORI

Children's book (front and back cover), 1928
Antonio Rubino



Futurist fashion designers produced garments and textiles with outrageous graphics, such as Fortunato Depero's vest (page 44), but their influence on mass-market fashion was minor. Italy had a long tradition of shoe and headwear manufacturing, and some of the country's finest artists were employed to promote these products. Nevertheless, a graphic revolution in the field of fashion advertising occurred in the late twenties with a shift from what historian Giuseppe Priarone refers to as "idea-characters," the metaphoric mascots pioneered by Leonetto Cappiello, to the "idea-goal" devised by Sepo (né Severo Pozzati, 1895-1983). The concept is here represented by Sepo's poster for Tortonese (page 45), a clothing manufacturer (originally called La Merveilleuse but forced to change its name owing to a law prohibiting Italian business from having foreign-sounding names). Sepo created a unique fashion symbol by overlapping a female figure with a mannequin, whose shape is formed by a ribbon. The poster reveals the confluence of Art Moderne styling and Cubist composition common to much Italian graphic design.

BIANCO
Department store
advertisement, 1926
Sepo



Sepo

PARANASS

IL SOPRABITO IMPERMEABILE PER TUTTI I TEMPI

PARANASS

Raincoat label, 1931

BORRI

Shoe label, 1928



MALÚ

Clothes label, 1938



PANICOTTO FUTURISTA

Vest, 1923-4
Fortunato Depero



CLAUDIO

Clothes label, 1941



tortonese

TORINO

TORTONESE

Poster for clothing store, 1934

Sepo



Sepo 34

LA TESSILE
Retail catalog cover,
1933
G. Podsirj



Podsirj
D.E.F.

LA TESSILE

PIAZZA CORDUSIO MILANO

LA PIÙ GRANDE CASA DI TESSUTI PER SIGNORA E PER UOMO



IVOREA
Rayon label, 1933



QUINTÈ
Label for shoes, c. 1930



RIVELLA
Advertisement for furs, 1932
Erberto Carboni



CERVO
Poster for rainhat, 1935
Gino Boccasile



BORSALINO
Poster for hats, c. 1938

LORD

Poster for hats, 1930

Paolo Garretto



LORD



GOLF

Clothes logo, 1931



NOVELTEX



ADORNIA

Button manufacturer logo, 1934
Enrico Stern

NOVELTEX

Poster for shirt collars, 1930
Sepo



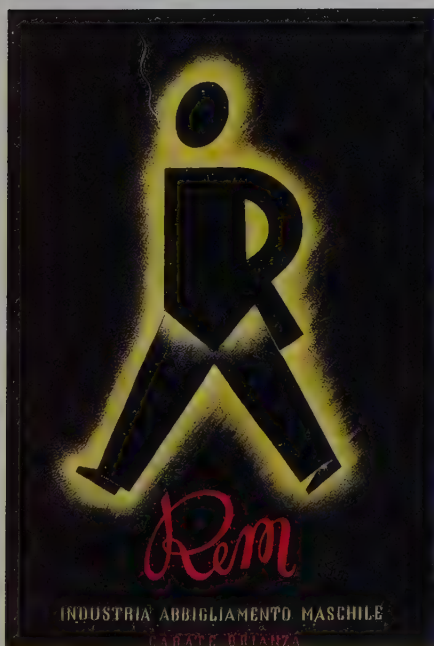
SAIRA

Advertisement for fabric, 1936

REM

Poster for clothes, c. 1935

A. Berretti



LUIGI BIANCHI

Clothes logo, 1941

PAOLO ZALVIN

Clothes logo, 1929



Graphics for industry during the twenties and thirties were at once sophisticated and naive. Should technology be given a human face, or should the machine be glorified on its own terms? Within the Futurist ranks there was no question that the machine was sacred. But Futurism was not embraced by many Italian businesses. Company trademarks reveal a certain timidity — graphic puns and anthropomorphized or comic figures were used to individualize what critics called the depersonalization of mass production. The earliest industrial images were similar to those used to depict agriculture; industry was characterized as a muscular hero expending great energy to accomplish the task at hand. Eventually the machine and factory were celebrated for their own inherent virtues. And soon the robot — as used in Futurist advertising — became a comic, and therefore friendly, personification of industrial achievement. That Italy was unequivocally industrialized by the late twenties was demonstrated graphically by the increased number of manufacturing motifs used in everyday advertising and design.

ARGO

"RIV."

RIV

Poster for ball bearings,
c. 1925
Pluto



V & D

Advertisement for
manufacturer, 1924
Fortunato Depero



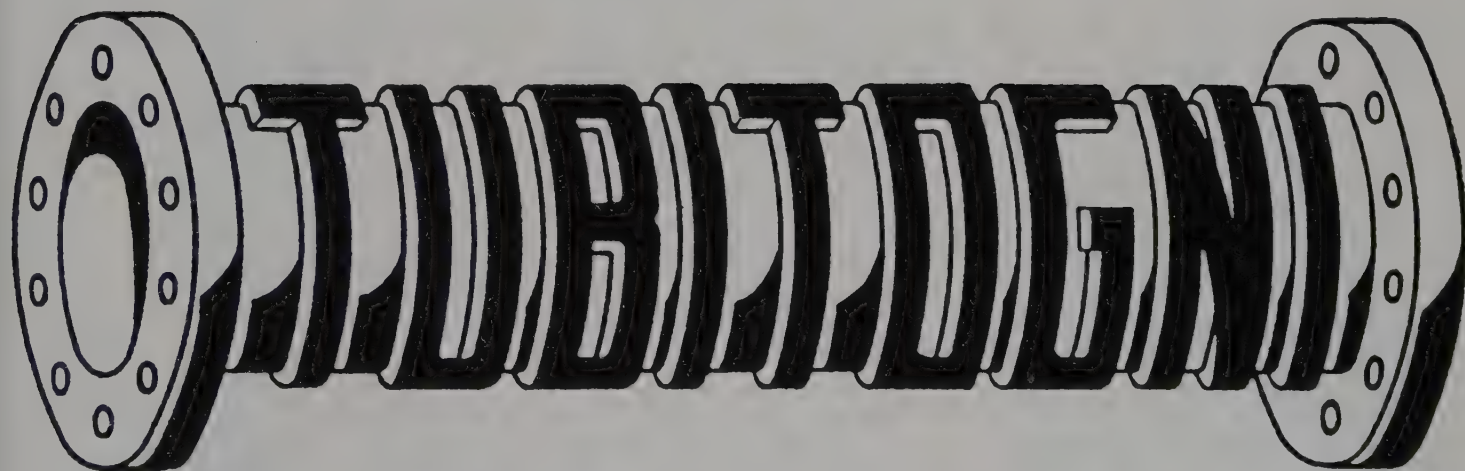


RADIO PERFECTA

Radio logo, 1928

A. PALMIERI

Paint logo, 1932



TUBITOGNI

Pipe logo, 1929



SOCIETÀ ANONIMA CURTI

Factory logo, 1930

ASTRALUX

Lamp logo, 1934

Emilio Zava

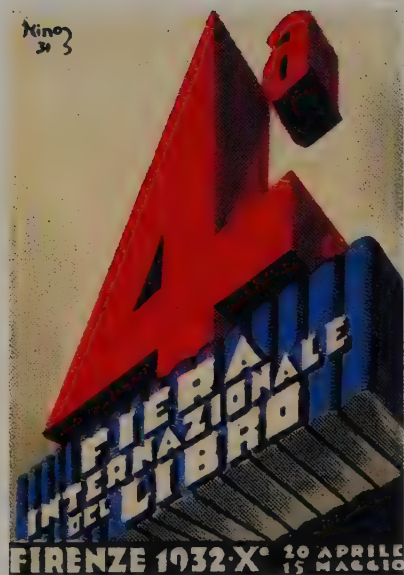




LITTORALI SPORT

Postcard for sports fair, 1934

Latis



**4^A FIERA INTERNAZIONALE
DEL LIBRO**

Poster stamp for book fair, 1931

Ninoz



XII FIERA DI PADOVA

Poster stamp for city fair 1930

Lucio Venna



CAMPIONATI MONDIALI DI CALCIO

Poster for soccer game, 1934

Mario Gros

FIERA DI FIVME

Postcard for city fair,

1929



M. Helen

14 AGOSTO 1929. A.
1 SETTEMBRE 1929. VII

STOFFE

Sketch for poster for fabric
manufacturer, 1933

Ivo Pannaggi





MATA
Insecticide logo, c. 1943



ALBERTO ZANLARI
Postcard for printer, 1930
Erberto Carboni

TAPPETI DI LINOLEUM
Advertisement for linoleum, 1940
Giaci Mondaini



PICATOR
Insecticide logo, 1933





MOSTRA INTERNAZIONALE
DELLE INDUSTRIE DEL CUIO
Poster stamp for exhibition, 1931
Marcello Nizzoli



FIERA NAZIONALE
DELL' ARTIGIANATO
Postcard for fair, 1937
Giovanni Cappelli

ESTATE FRIULANA
Poster for festival, 1935
U. Grignaschi



VI^a MOSTRA MERCATO

VI^a MOSTRA
MERCATO

Postcard for fair, 1936
Giuseppe Riccobaldi

50%
RI
DU
ZIO
NI

FER
RO
VIA
RIE

1936
ANNO
XIV

DELL

ARTIGIANATO
FIRENZE 26 APRILE. 9 MAGGIO.

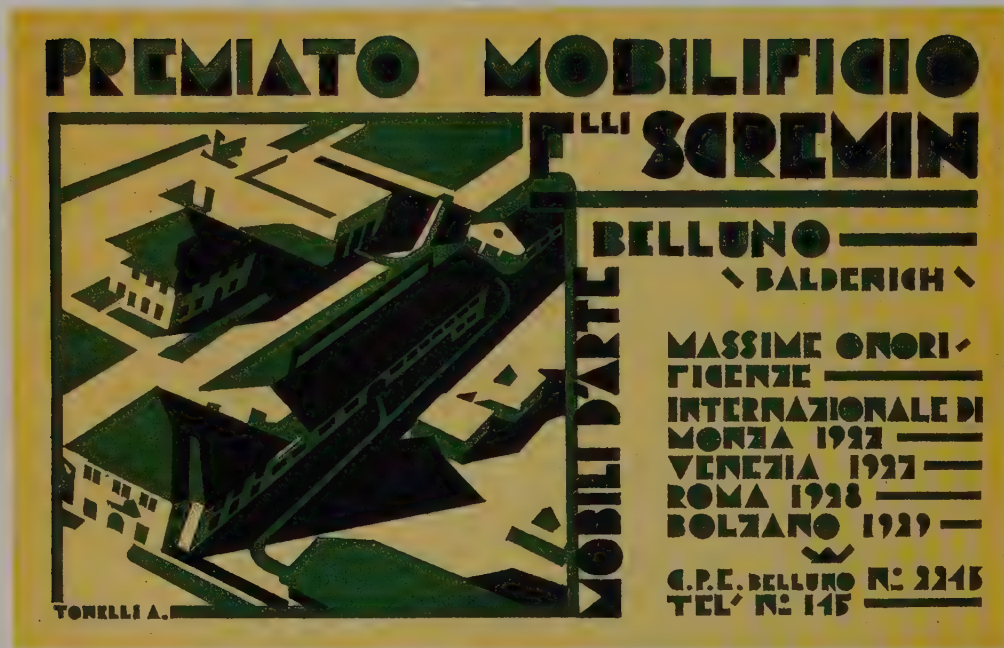


SCREMIN

Postcard for furniture company, 1929
Tonelli

GNUDI

Poster stamp for furniture
manufacturer, 1924
Atla



SIRTOLI

Moving announcement
for a printer, 1934





CANTÙ ALLA FIERA DI MILANO

Postcard for fair, 1934



LUBRIFICANTI FIAT

Advertisement for motor oil, 1930

Marcello Nizzoli



DA LEONARDO A MARCONI

Textbook cover, 1932



MOSTRA DELLA LUCE

Postcard for exhibition, 1933

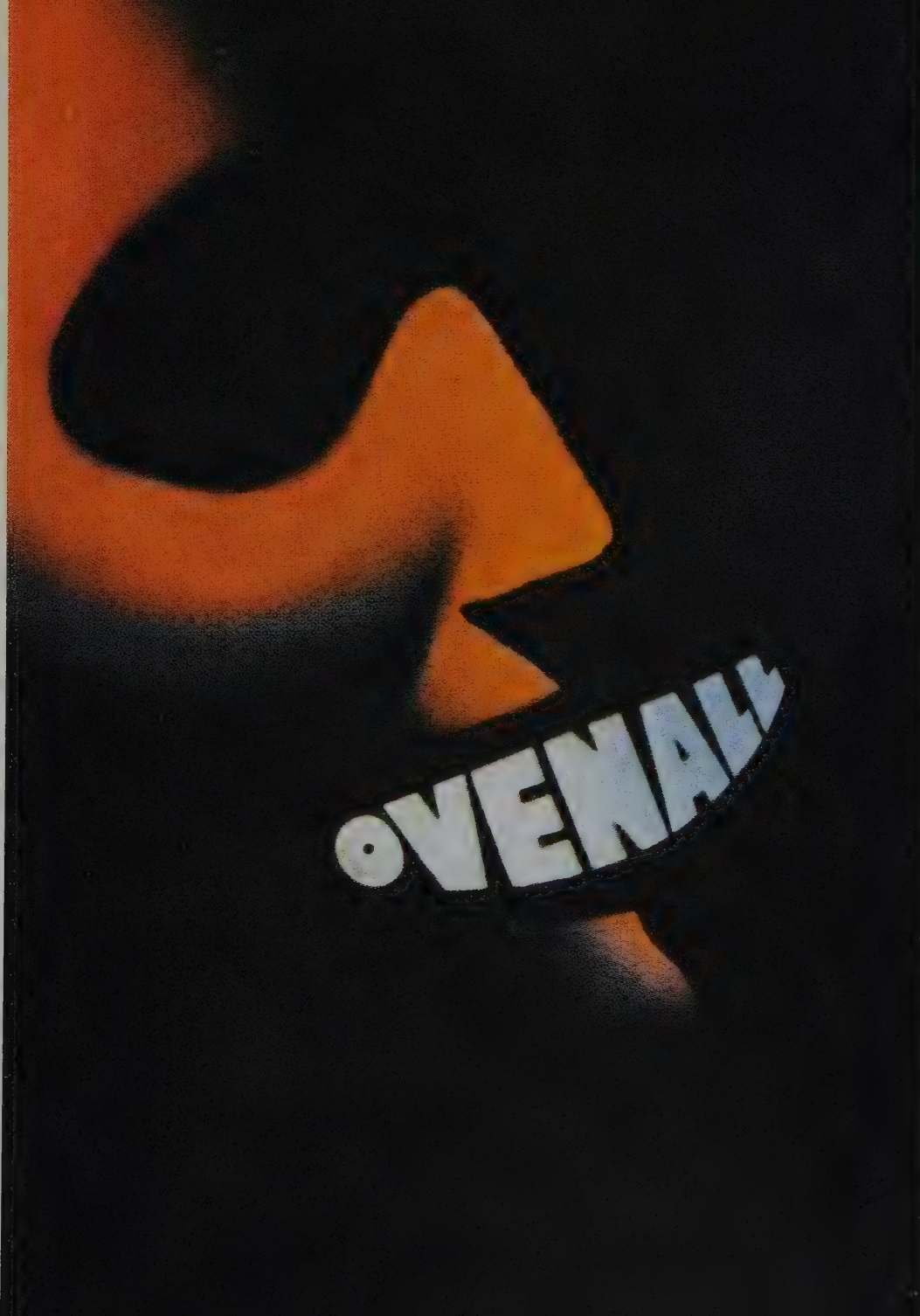
Virgilio Retrosi

Making art reflect aspects of everyday life was not as revolutionary as the Futurists might have thought, for around the turn of the century many producers of sundries, cosmetics, and other quotidian products used modern conceits in their package designs. By the mid-twenties Art Moderne was applied to a variety of beauty and hygienic products, such as perfumes, talcs, bath oils, soaps, and toothpastes — even medicines. Though influenced by trends in modern art these stylish labels and packages, well suited to graphics that symbolize luxury and leisure, resulted primarily from competition on the shelves and racks of the *farmacias*. Store windows offered exuberent displays of Art Deco graphics. Cigarettes were also swathed in appealing imagery. Since Italians consumed them like candy, cigarettes were often packaged and promoted like confections, using motifs that suggested both adventure and chic. Delightful product graphics were applied to stationery and writing implements as well. Imaginatively designed pen-nib and pencil boxes brightened up the shelves and diverted the consumer's eye.

OVENALL

Poster for toothpaste, 1942

Zoltan Tamas



CANTELE
Bath oil label, 1929



BERTONI
Package for toothpaste, 1933



KOLAPEPTIDE
Advertisement for tonic, 1937

TERGOL
Feminine hygiene product, 1929

**DENTAL
BERTONI**

LA
GEMMA DEI
DENTIFRICI

bertoni
milano

TONICO-DIGESTIVO
RICOSTITUENTE

KOLAPEPTIDE
KOLAPEPTOL

Indicato nelle cattive digestioni,
convalescenze, esaurimenti
nervosi, neurastenia, ecc.

FORMULA: Rad. col. sibi, agar de Kola
Ginseng, radice, radice a 2 1/2
Piperno 2 1/2 - Cacao 1 g.

DOSI: Un cucchiaino prima dei due
pasti principali.


LABORATORIO
CHIMICO-FARMACOLOGICO
TARICCO
TORINO - VIA C. ALBERTO, 19

Frasci L. 140 g. - 1/2 litro - 1/2 litro - 1/2 litro - 1/2 litro
Basta 1/2 litro - 1/2 litro - 1/2 litro - 1/2 litro

NUOVO PREZZO L. 12 65

**KOLAPEPTIDE
TARICCO**

CREAZ. MOMI-TORINO



FIGRELLINI
Talc label, c. 1940

CIPRIA DORIA
Powder label, c. 1935



LINETTI
Perfume package, c. 1935



CARLO TACCHINI
Shaving cream label, 1928

BEBÉ
Soap label, 1944



SAPONE
BEBÉ
NEUTRO SPECIALE



PETALIA
Powder package, 1928

S.A. ANTONIO GALLO
LABORATORIO
FARMACEUTICO
MILANO



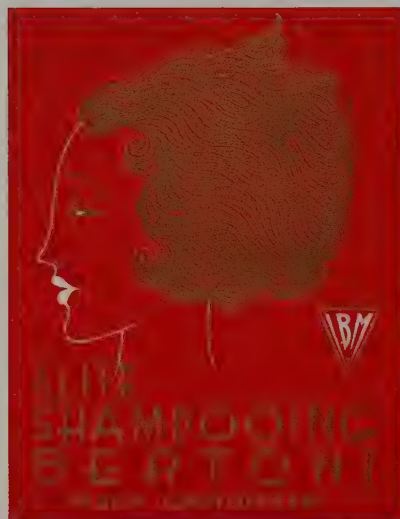
S. A. ANTONIO
Tonic label, 1934

OSSIGENAL
Bath oil label, 1937





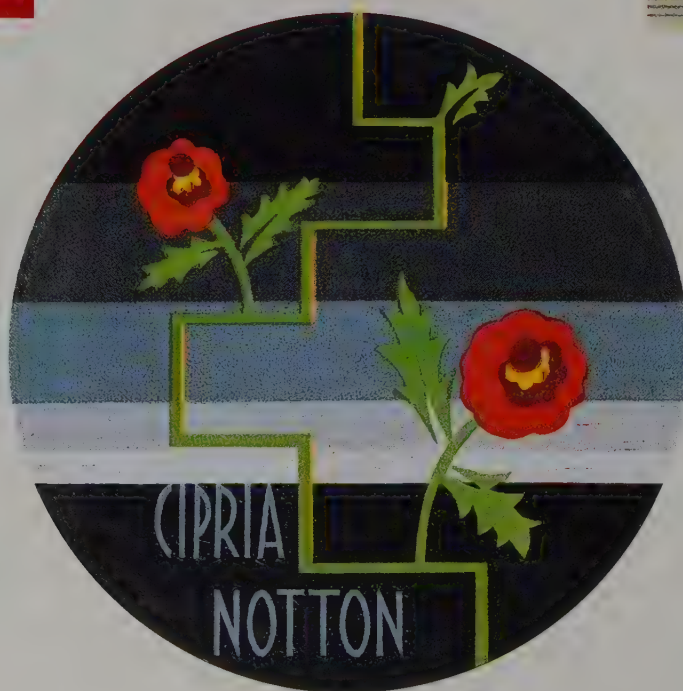
CELLA
Shampoo label, 1934



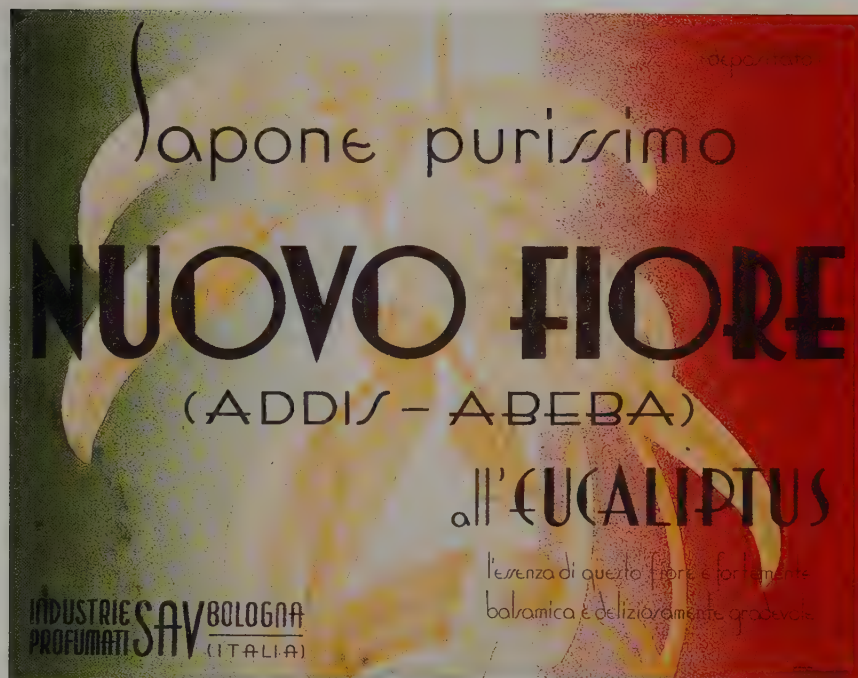
BERTONI
Shampoo label, 1935



LILIA
Powder label, 1935



CIPRIA NOTTON
Powder package, 1935



NUOVO FIORE
Soap label, 1936



MERYBELL
Perfume label, 1936



PROFUMI

Various perfume labels, c. 1930



TOSI

Perfume label, 1924



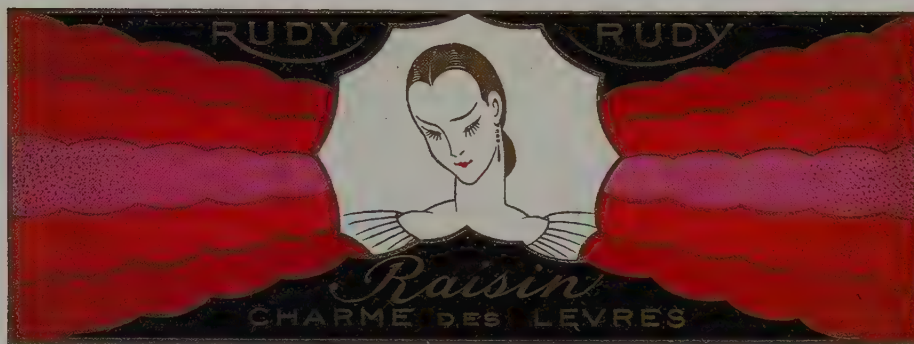
SOLE

Soap label, 1937

GISBERTO VALLAGUZZA

Powder label, c. 1934





RUDY

Lipstick label, 1937



VICTORIA

Hair perms logo, 1938

MARGOT

Cosmetics label, c. 1930





MODIANO

Poster for cigarettes, 1930
Federico Seneca

TIM

Cigarette logo, 1937

MATOSSIAN

Advertisement for cigarettes, 1931
Erberto Carboni



RÉGIE FRANÇAISE

Poster for cigarettes, 1928
Sépo

ROMA

Advertisement for cigarettes, c. 1931

SIGARETTE

MONOPOLIO
Advertisement, 1930





Le
Carte da Giuoco
di fama mondiale

GLI IMITATORI HANNO CONVINTO TUTTI
CHE IL PRODOTTO

"MODIANO"

È IL MIGLIORE



MODIANO
CARTINE E TUBETTI PER SIGARETTE

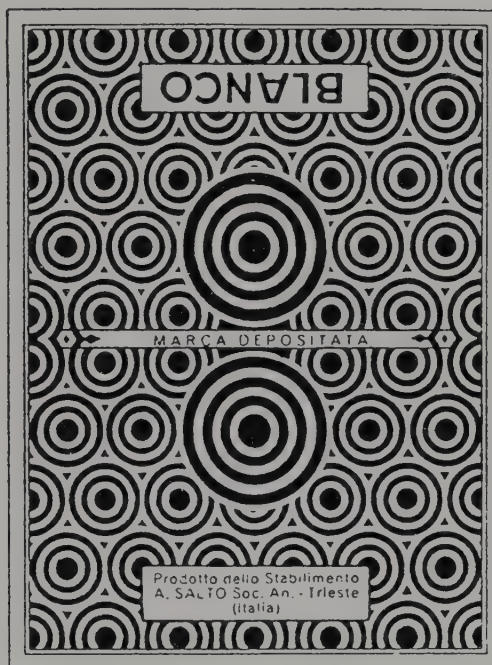
"FUMOSAN"

I TUBETTI PER SIGARETTE
CON FILTRO BREVETTATO
SCIENTIFICAMENTE PERFETTI

MODIANO
Catalog, 1934



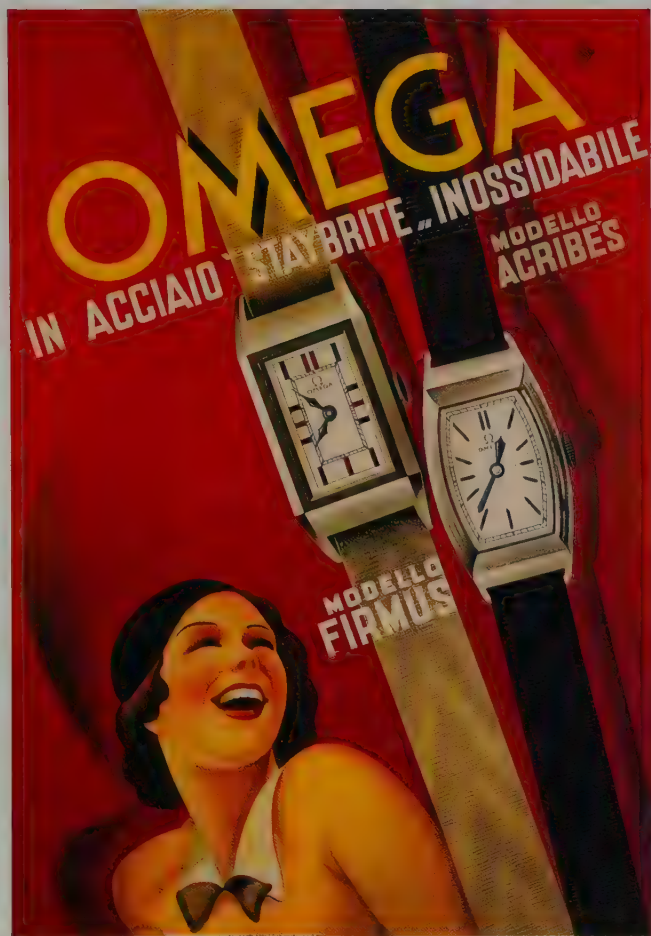
MODIANO
Cigarette package, 1944



SALTO
Cigarette package, 1938



COME UNA SIGARETTA
Sheet music, 1929
Bonfanti



OMEGA

Poster for watches, 1934

Mario Gros



OMEGA

Poster for watches, 1937

Guido Bonacini

SPLENDORE

DEPOSE



MADE IN ITALY



SPLENDORE
Watch display, c.1930



PRESBITERO
Penpoint samples, c.1932
Franco Signorini

QUADRATINO DISEGNATORE
Notebook cover, 1934



DORIS
Pencil package, c. 1937

PRESBITERO
Pencil package, 1938

FILA
Pencil label, 1938

FILA
Pencil package, 1935
D. Tofani



COLORATE FINI

PRESTERO

PER UFFICIO




FILA

la matita italiana di qualità

FABBRICA ITALIANA LAPIS AFFINI - FIRENZE



FILA * Colore per matite * 1065

FILA (DISEGNO) * 205 / N. 2

FILA * Colore per matite * 1065

FILA



MATITE POLICROME

D. TOFANI

At the turn of the century advertising posters were responsible for more than half the sales of Italian goods, especially liquor. Wine has always been one of Italy's flourishing industries — as early as 1900 Chianti was exported to virtually every "non-dry" country in the world — and liquor advertisements were the paradigms of publicity. "This explains the numerous beautiful posters," wrote N.G. Fuime in 1926, "which cover one-third of any Italian wall." No other distiller of spirits understood the value of a consistent graphic identity better than Campari, whose graphic designs were created by some of Italy's leading artists. Most extraordinary are the ads, posters, and publications designed in the thirties by Fortunato Depero, whose humorous, cubistic approach represents the most polished use of the Futurist style. Liquor companies were not alone in exploiting appetizing graphics; packages and promotions for Lazzaroni baked goods, Perugina candy, and Buitoni and Motta foods were created by Italy's most respected designers. In a country where meals are rituals, the graphics of food and drink were a feast for the eye.

BUITONI

Poster for pastina, 1927

Federico Seneca





BUITONI
 Poster for pastina, c. 1932
 Federico Seneca



BUITONI
 Poster for pastina, c. 1934
 Federico Seneca



ALA
Baking powder label, 1934

RIVALDO ROSSI
Wheat label, 1944



STELLA D'ITALIA
Cheese label, 1924



MORANDI
Rice label, 1944

ORZO IDROLITICO
Cereal label, 1940







CANARRI
Fruit label, 1938



CULTU FERTILIOR
Grain label, 1924



VILCO
Meat label, 1946

SIK
Cheese label, 1939



VIGANÒ
Pasta label, 1945



IMPERIALE
Biscuit label, 1932

LAZZARONI
Biscuit display, c. 1930



BARATTI & MILANO
Candy label, c. 1938

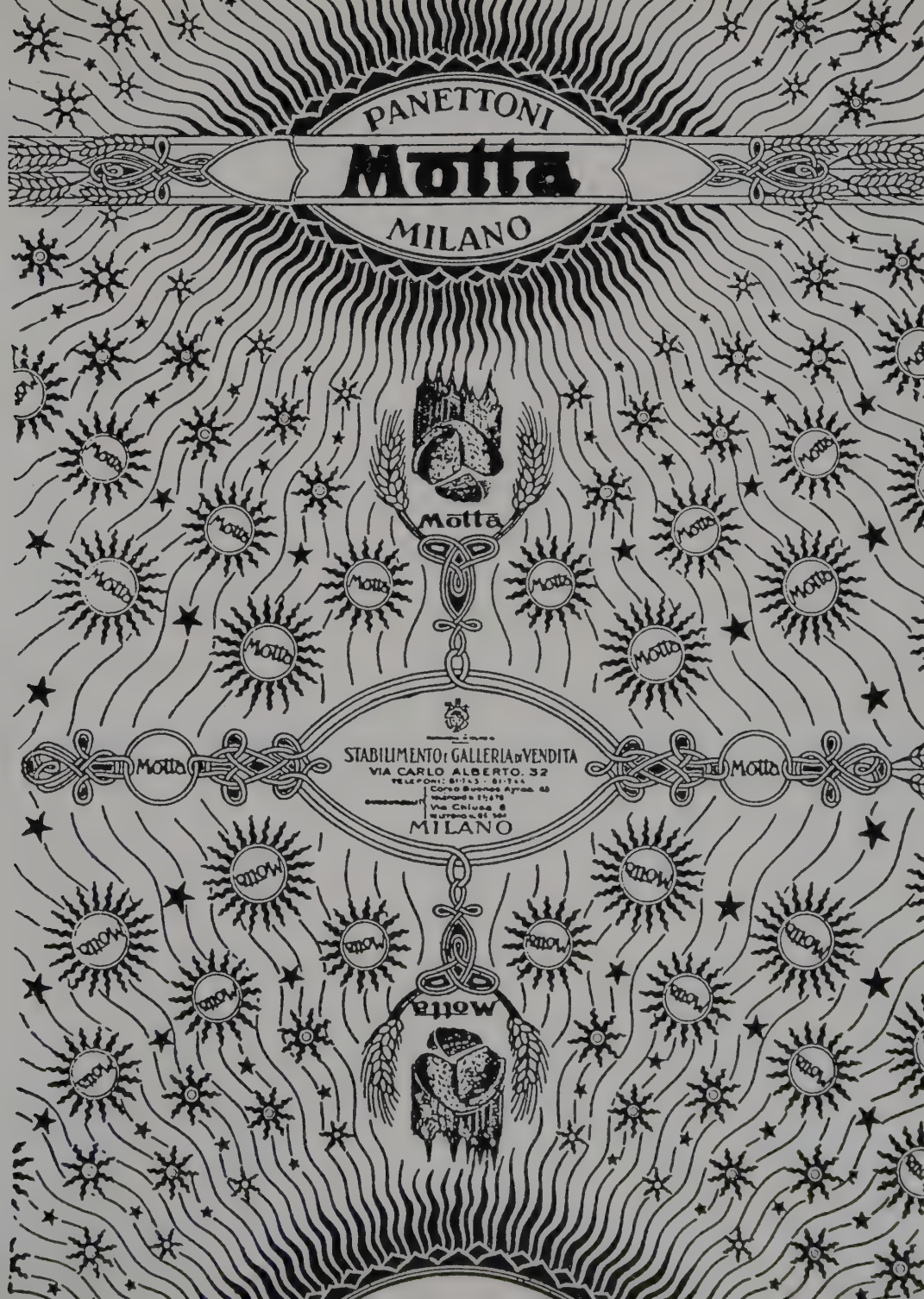


LAZZARONI
Biscuit label, 1924



PANETTONE ALEMAGNA
Cake label, c. 1930

MOTTA
PANETTONI
Package, 1930



(Overleaf)
PASTICCERIA
PAZZAGLIA
PASTICCERIA
C. CAFLISCH
Wrapping papers,
c. 1935



PASTICCERIA
PAZZAGLIA
TERNI

PROP. ARTISTICA RISERVATA

57, Boulevard N. - Paris 17 - France

PREMIATA

PASTICCERIA

SVIZZERA

C. CAFLISCH

DI G.B.

PALERMO

Via Maqueda n.246

Telef. n.14-700

Via Raggero Settimo,72

Telef. n.11-025

Laboratorio: Via Vincenzo Riolo N.5 - Telef. 13-716

GELATI

TEA-ROOM

BAR

G.B.
LIQUORI
ESTERI

G.B.
DOLCE
SAVOIA

G.B.
FONDANTS

G.B.
BOMBONS

G.B.
TORTE

G.B.
BAR

G.B.
VINI FINI

G.B.
FRUTTA
CANDITA

G.B.
DOLCE
ELVETIA

G.B.
DOLCE
SAVOIA

G.B.
CREMOLATE

G.B.
VINI



DOMENICO BRISTOT
Coffee label, 1934



CACAO DI ATTILIO LATTES
Cacao label, 1934



BOTTEGA DEL CAFFÈ
Coffe label, 1930

CAFFÈ MOKARABIA
Cup, c.1938



VAN HOUTEN

CACAO

Poster sketch, 1926

Sepo



APERITIVO ZAFFERANO

Label, c. 1930
Erberto Carboni



ARANCIO
Juice label, 1932



FRANZINI ARANCIATA
Soda label, 1935





GIGLIO

Advertising fan, c. 1935
E. Caroli

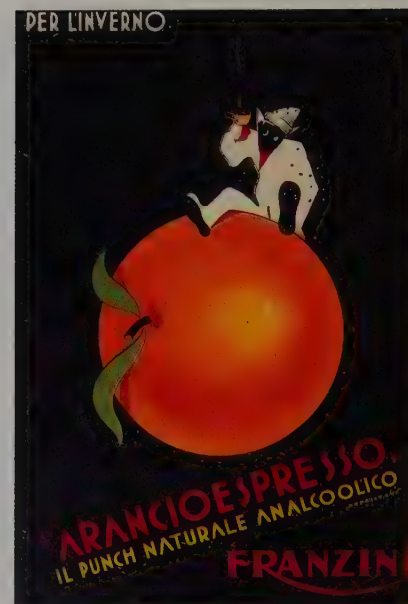
ISOLABELLA

Syrup label, c. 1935





ACQUAVITE
Label, 1936



FRANZINI
Soda label, 1935

PARTENOPE
Poster for beer, 1927
Maga (Magagnoli)





MASERA

Advertisement for liquor, 1932



RAMAZZOTTI

Advertisement for liquor, 1930



MIRAFIORE

Advertisement for wine, 1926

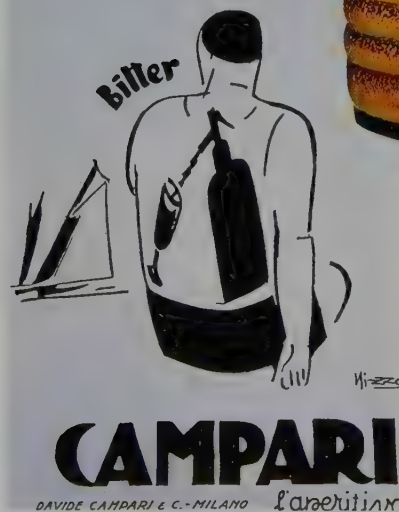
Atla



CAMPARI
Various logos, 1920s-30s
Nicolaj Diugheroff



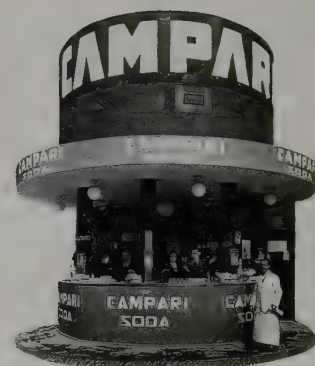
CAMPARI SODA
Ceramic ashtray, c. 1930
Nicolaj Diugheroff



CAMPARI L'APERITIVO
Poster, c. 1931
Marcello Nizzoli

CORDIAL CAMPARI
Poster, c. 1931
Marcello Nizzoli





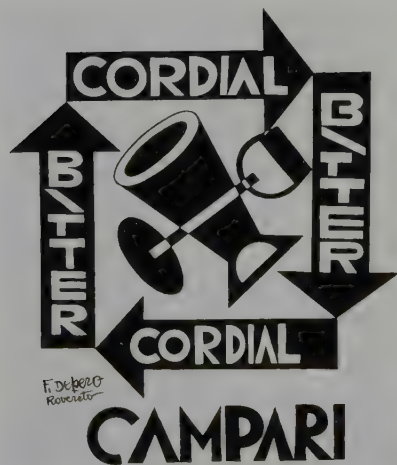
CAMPARI
Concession booth, 1929

**APERITIVO BITTER
CAMPARI**
Sketch, 1927
Fortunato Depero

CAMPARI BITTER CORDIAL

Advertisement, 1928

Fortunato Depero



CAMPARI L'APERITIVO

Advertisement, c. 1930

Fortunato Depero

L'APERITIVO



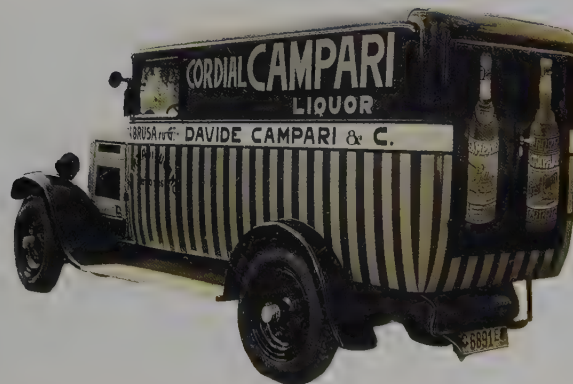
CAMPARI



CAMPARI L'APERITIVO
Advertisement, c.1930
after Nizzoli



CAMPARI CORDIAL
Poster, c.1930
Nicolaj Diulgheroff



CAMPARI
Delivery truck, c. 1928



PERUGINA

Poster for chocolates, 1928
Federico Seneca



PERUGINA

Poster for chocolates, c. 1929
Federico Seneca



PERUGINA

Poster for chocolates, 1927
Federico Seneca



PERUGINA CHOCOLATES
Label, c. 1928

CIOCCOLATO "ALI D'ITALIA"



Torino gennaio 1931

Alla nostra spelt. Clientela:

"ALI D'ITALIA"

Questo cioccolato avrà un compito importante di propaganda nazionale per l'aviazione, poiché - oltre al titolo caratteristico - porta nell'involto di ogni tavoletta una fotografia illustrativa delle manifestazioni più ardite compiute dai nostri aviatori.

Essendo i soggetti forniti dallo stesso Ministero, noi siamo orgogliosi di collaborare ad una causa così nobile e siamo alacramente organizzando tutto il lavoro di vendita e pubblicità con la certezza di raggiungere un pieno successo.

La raccolta di dodici fotografie grandi o ventiquattro piccole darà diritto ad un giocattolo assai divertente, costituito da un monoplanino brevettato, che sarà inviato franco di ogni spesa a chi ci farà pervenire la suddetta raccolta con l'indicazione del preciso indirizzo.

In seguito, con una seconda circolare, Vi comunicheremo i particolari delle altre iniziative che prenderemo per far sì che il cioccolato "ALI D'ITALIA" abbia ad essere conosciuto e ricercato dappertutto.

PrenotateVi per un primo invio di prova: il Vostro denaro sarà ben speso per un pronto guadagno.

In attesa di un Vostro pregiato ordine, cordialmente Vi salutiamo.

UNICA
UNIONE NAZIONALE INDUSTRIA COMMERCIO ALIMENTARI



FORMATO 80
Denominazione telegrafica: *Aloni*
25 tavolette in scatola da 2 Kg.

FORMATO 40
Denominazione telegrafica: *Aniaz*
50 tavolette in scatola da 2 Kg.

Condizioni generali di vendita stabilite dal listino in vigore all'atto di ogni singola ordinazione, esclusa l'abbonata di categoria.

ALI D'ITALIA
Advertisements for chocolates, 1931
Mario Gros



Italy is famous for its motor cars. Firms like Alfa Romeo, Lancia, Bugatti, and Fiat made the machines on which automotive legends were built. "The motor car industry, its affinities and accessories, has always been of great interest to Italians," wrote N.G. Fiumi in 1926 about the extraordinary number of posters produced at that time. In their reverence for speed the Futurists imbued the automobile with the power of a religious icon, devoting poems, paintings, and graphics to it. After liquor no other advertisements for industry were as ubiquitous, and no other manufacturer was as prolific with its advertising as Fiat. During the twenties Fiat was the largest automotive firm in Europe, and the first to open a special advertising department. Racing added to the allure of the automobile, and posters that idealized this test of man and machine were commonplace. The airplane was also a symbol of futuristic wonder. It is not surprising that Mussolini's own obsession with flying influenced graphics. These depictions were in turn used in ads for the travel and tourist industries, among Italy's most lucrative businesses.



ROSA M. BAYCH
3166

FORE LAVINA
3308

GRUPPO DEL
GRAN PARADISO
m. 4061

AYRESCITA
3699

PAVIA
3417

C. RIVOLET
3661

M. BELLUNA
3079

M. BELLEGARDA
2938

M. BOGLIO
1976

GRAN PARADISO

CAMPIGLIA S.

PIANPRATO

C. SMOLE
2845

TRAVERSELLA

VALPRATO S.

RONCO C.

DRUSACCO

FORZO

M. SLOPPO
2846

RIBORDONE

FRASSINETTO

VICO

IVREA

NOASCA

PONT

SALE

CERESOLE REALE

LOCANA

SPARONE

CANISCHIO

FORNO CAN.

RIVARA

RIVAROLO C.

ALPI

BEI MONTE

CUORGNE

CASTELLAMONTE

AGLIÉ

VALPERGA

IL BEL CANAVESE

TORINO

GRAN PARADISO

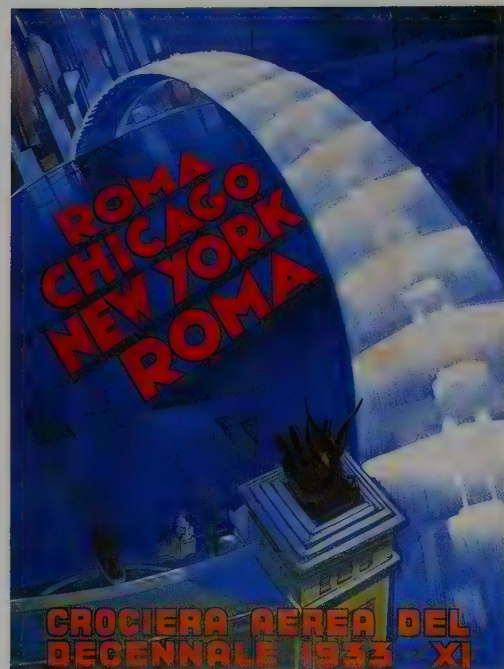
Travel poster, 1930

Nicolaj Diugheroff

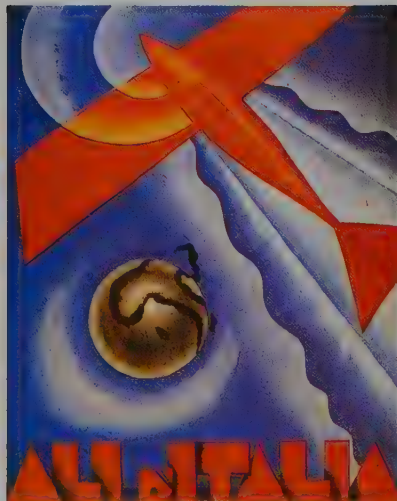


**CROCIERA AEREA
DEL DECENNALE 1933**
Poster for exposition, 1933
Luigi Martinati

**CROCIERA AEREA
DEL DECENNALE 1933**
Poster for exposition, 1933
Luigi Martinati



ALI D'ITALIA
Almanac cover, 1930
Bruno Munari



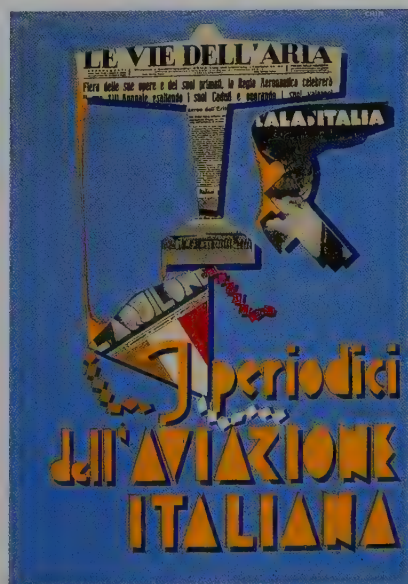
FIERA
Postcard, c. 1926



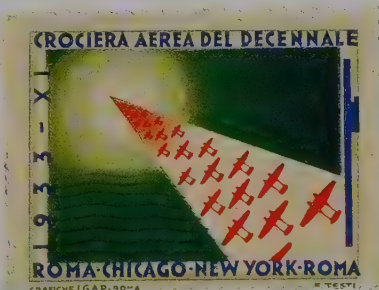


GIRO AEREO D'ITALIA
Magazine title panel, 1930

**I PERIODICI
DELL'AVIAZIONE ITALIANA**
Advertisement, 1935



**CROCIERA AEREA DEL DECENNALE
1933**
Poster stamp for exposition, 1933
Luigi Martinati



CHAMPION

Poster for sparkplugs, 1928

Lanfranco Felin





LAMPO
Poster, 1930
Marcello Nizzoli

MAG SPINTER SPARKPLUGS
Poster, 1929
Mario Sironi

SOCIETÀ ANOMINA PNEUMATICI
Logo, 1941



**VIII CAMPIONATO PROVINCIALE
AUTOMOBILISTICO**
Poster, 1930
Erberto Carboni

**IV CUNEO COLLE
DELLA MADDALENA**
Poster, 1930
Lucio Venna



AUTOSERVIZI LAZZI
Advertising fan, c. 1937



BIENNALE DI VENEZIA
Poster for exposition, 1936
Franco Signorini



ESTATE LIVORNESE
Travel poster, 1936



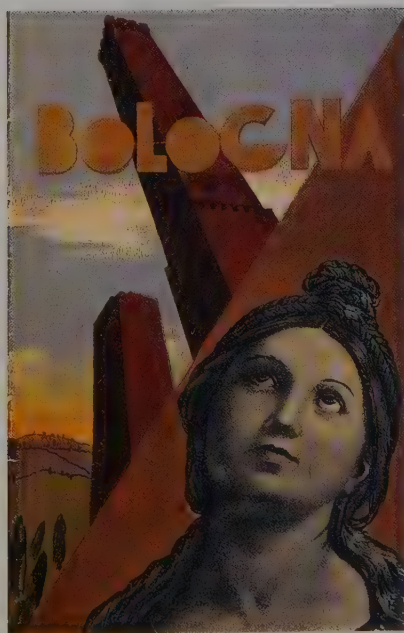
ITALIA

Magazine cover, 1938



BOLOGNA

Travel guide cover, 1932



ITALIA

Magazine cover, 1935



NAPLES

Travel guide cover, 1932



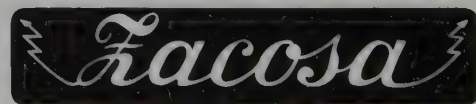
The Futurist rejection of the classical typographic canon disrupted "old snobbish aesthetic ideals." Their use of many discordant typefaces on the same page, an approach referred to as *Words in Freedom*, ignored entirely any semblance of symmetry. These raucous type designs were akin to comic book lettering, but the origin of the sharp-edged, block sans serif frequently used in Futurist book and magazine design is not clear. The artists who promoted it found hand-drawn letters to be well suited to the improvisational nature of their work — more expressive and freer than conventional types. Yet even when texts were set in preexisting type, the faces were often smashed, distorted, and otherwise deformed to emphasize the transient quality of Futurist poetry. Though typographic standards were routinely challenged, typography in Italy, the birthplace of modern type, was still a serious art. Futurism may have influenced many of the era's designers, but others, conforming to the spirit of Italianismo, continued to use nineteenth-century scripts and shadowed letters for contemporary logos.





MORA
Perfume label, 1935

RAPIDA
Typewriter logo, 1931

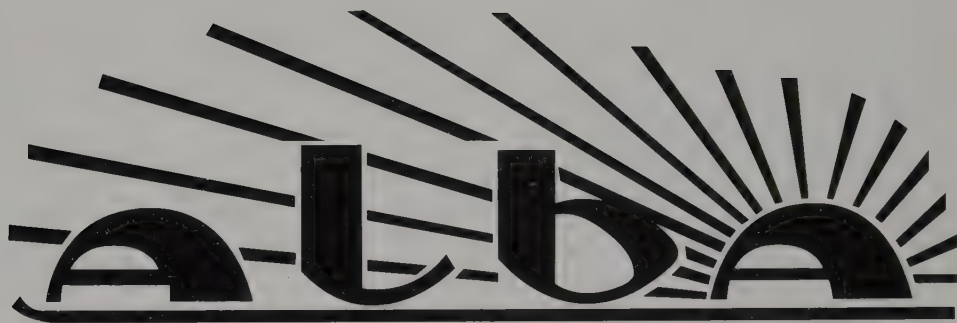


ZACOSA
Electric company logo, 1943

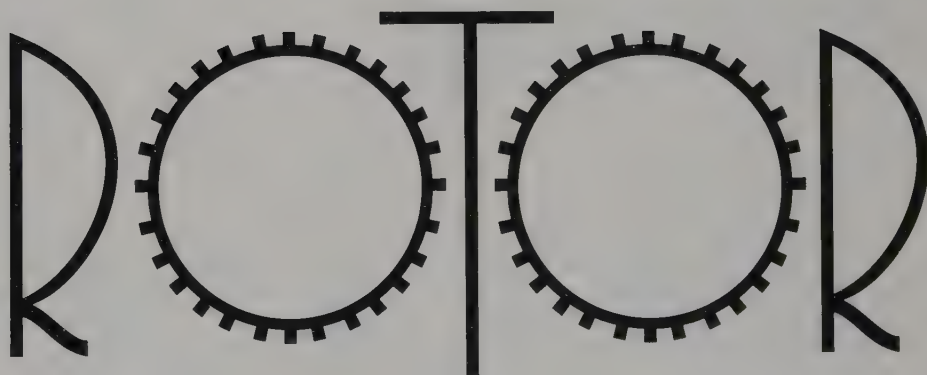


LINCREO
Building materials logo, 1932

ALBA
Soap label, 1944



ROTOR
Motor company logo, 1934



CAVAT LAPIDEM



CAVAT LAPIDEM

DEKROS
Fabric label, 1935

"Givi."

GIVI

Clothes label, 1945

LAVOL

Cosmetics label, 1939

Lavol

Dulciauna
MILANO

DULCIANA

Chocolate label, 1941

AGIR

Manufacturing company logo, 1938

Agir

AEGE

Electronic company logo, 1941

aege

AMBROGIONE

Manufacturing company logo, 1939

Ambrogione

VIPLA

Manufacturing company logo, 1940

vipla

PRE-FILM

Film company logo, 1941

pre-film



BOCCANEGRA
Olive oil logo, 1922



FLORANOVA
Perfume logo, 1940



BIOFERO
Pharmaceuticals logo, 1923



ROMANINA
Manufacturing company logo, 1944



DI PI
Electronics logo, 1945

ABBIAMO PUBBLICATO
Column headline from *Le Grandi Firme*, 1932

ABBIAMO PUBBLICATO

di COMMEDIE IN VA

di

VASOLITOL

VOIELLO
Sign for pasta, c. 1938

VASOLITOL
Cream logo, 1942

PASTA

Voiello

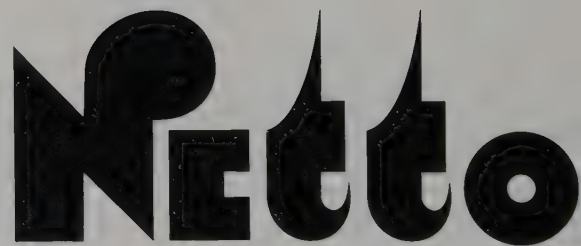
NAPOLI



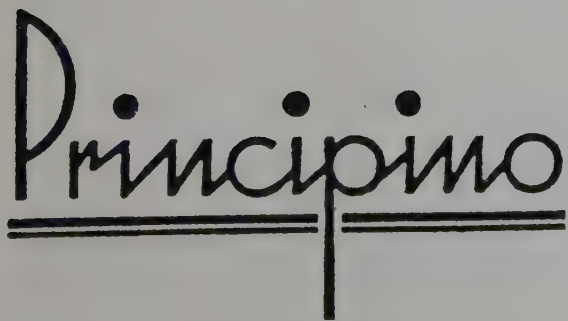
ANSA
Pasta logo, 1941



NETTO
Cleanser logo, 1930



PRINCIPINO
Chocolate logo, 1937



URIT
Shoe label, 1920





VIAREGGIO
Hotel signs, 1930s





AVVISO

DURANTE LE FERMATE
A SARONNO SI HA
IL TEMPO SUFFICIENTE
PER ACQUISTARE, IN
STAZIONE, UNA SCATOLA
DEI FAMOSI AMARETTI
DI SARONNO LAZZARONI

**ACQUA
RAPIDA**

**CARTE
DA
GIOCO**

INSUPERATE E INSUPERABILI

**TUTTI I TIPI
REGIONALI
E TIPI ESTERI
COMUNI ED ILUSSO**

**STABILIMENTI
S.D. MODIANO
TRIESTE**

**TELEGRAMMA
LAMPO
VIA ITALCABLE**

MILANO CONFEZIONI

Advertisement, 1935

AVVISO

Advertisement for Lazzaroni biscuits,
c. 1930

ACQUA RAPIDA

Label for shaving lotion, c. 1930

CARTE DA GIUOCO

Advertisement for cigarettes, 1930

LAMPO

Letterhead for telegram, 1929





NIVO

Tape label, c. 1933

LINTER

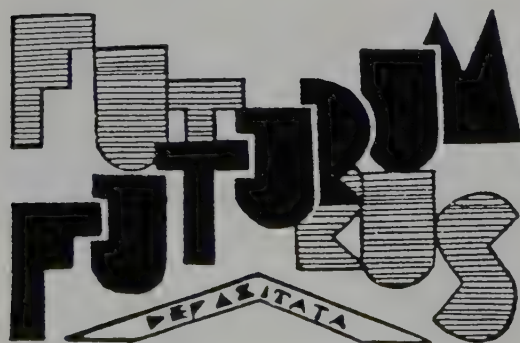
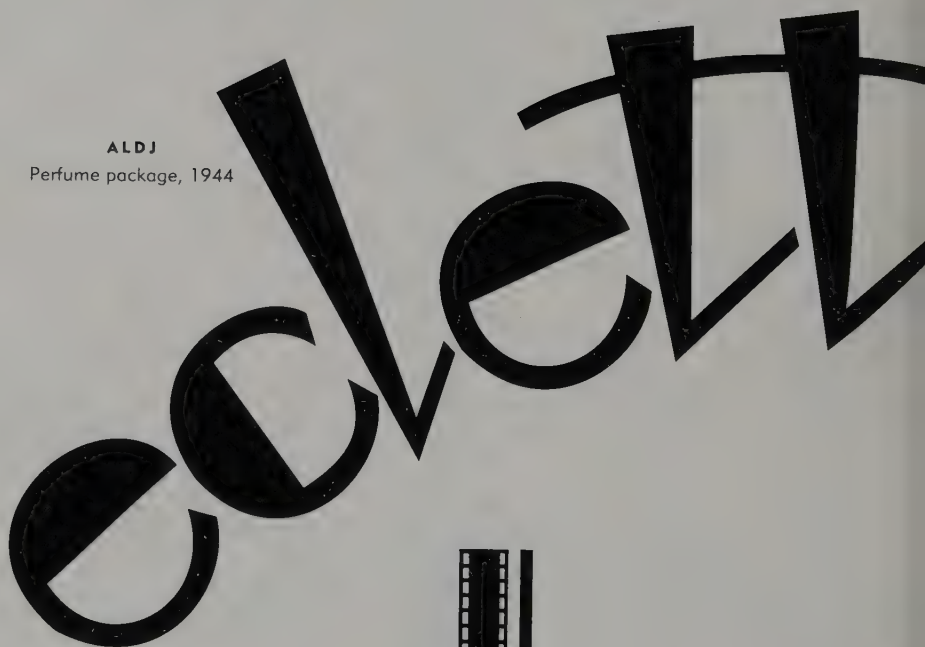
Clothes label, 1934

linter.



ALDJ

Perfume package, 1944



FUTURUM

Machine company logo, 1934

LITTORIA

Film company logo, 1933



AQUILA

AQUILA
Cement company logo, 1940

COZ

SUGORO
Condiments logo, 1936



ECLETTICA
Column head for *Gran Bazar*, 1930
Lucio Venna



FEBAR
Fabric label, 1932



INCA
Coffee label, 1930



LOMBARDO
Advertisement for cream, 1934

COMPLETO
PER G

SU ORDINAZIONE

su Ordinazione

ARRIVI

Dalle 13 alle 15

RECLAME

INSEGNE

Signs for shop window display, 1930s



VERO
Electric company logo, 1928



ARIEL
Electric company logo, 1937



MMM
Fabric logo, 1937

AUTARCASSA

AUTARCASSA

Logo, 1938

Spiga

SPIGA

Fashion label, 1944

Testa Rossa

TESTA ROSSA

Wine label, 1930

CARLI

CARLI

Olive oil label, 1940

Valente

VALENTE

Phonograph company logo, 1939

g.e.a.

GRANDI EMPORI ALIMENTARI

GRANDI EMPORI
ALIMENTARI
Store logo, 1944

MIELUS

PANINI AL MIELE

MIELUS
Bread label, 1939

AMARETTI DI
SARONNO

Poster for biscuits, 1932
Marchesi



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FIERA di MILANO

GIOCATTOLI
MODERNI HELDA
Cesare Delodi
MILANO . Via S. Martino, 9
TELEFONO n. 30-386

FIERA CAMPIONARIA
PADIGLIONE DEL GIOCATTOLO . Stand **2837**

u l t i m e n o v i t à
in plastici guerreschi . trincee
camminamenti . comandi
villaggi abissini . tukul ecc.

MAN
UO

12-27 APRILE

PIRELLA GÖTTSCHE LOWE

Steven Heller is a Senior Art Director of *The New York Times* and the author of dozens of books, including *The Art of New York*, *Art Against War*, and the forthcoming *Dutch Moderne: Graphic Design From De Stijl to Deco*. The editor of the American Institute of Graphic Arts' *Journal of Graphic Design*, he writes frequently for *Print*, *Upper and Lower Case*, and *Eye* magazines, and is the recipient of three National Endowment for the Arts design grants.

Louise Fili is principal of Louise Fili Ltd. in New York City, a design firm specializing in book and book jacket, logo, package, and type design in the United States and Italy. Formerly Senior Designer for Herb Lubalin Associates, she was the Art Director for Pantheon Books for eleven years, where she designed and art directed over two thousand book jackets. She was the recipient of a National Endowment for the Arts design grant to study the work of W. A. Dwiggins.

Also available from Chronicle Books:

British Trademarks of the 1920s and 1930s

Character Trademarks

Dutch Moderne (1994)

French Trademarks

Trademarks of the 20s and 30s

Trademarks of the 40s and 50s

Front cover: Illustration by Erberto Carboni, 1931 for
Matossian Sigarette.

Back cover: Logo for Fila pencils, c. 1934.



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